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genetic connection but simply a similar historical process, namely, that of the evolution of a tense characterized by dental endings.

Pp. 233-240 contain a list of additions and corrections. While this list might be considerably extended, I shall confine myself here to a few additional corrections.

Misprints or errors are, *e. g.*, p. 56, note 1, *formuonstun* instead of *farmuonstun*; p. 75, l. 15 from below and p. 253, *hyht* f. instead of *hyht* m.; p. 95, l. 1, *ō*-Flexion instead of *ē*-Flexion; p. 124, l. 13 from below, *nakkā*- instead of *nakhā*-; p. 164, l. 11 from below, *Mittelniederländischen* instead of *Mittelniederdeutschen*; p. 198, l. 4 from below, **mazdā* instead of **mazdhā*; p. 215, l. 19, *λεκ* instead of *λεχ*. Lines 15-13 from below on p. 181 should read: "Zwar fehlt bei *ga-kunþ(i)*-s leider im Altindischen und Griechischen ein genau entsprechendes Substantiv, denn griech. *γνώσις* lässt sich dem gotischen Worte nicht unmittelbar zur Seite stellen."—An erroneous statement made on p. x, note 2, with regard to M. D. Learned's dissertation *The Pennsylvania German Dialect* (Baltimore, 1888) has been corrected by Professor Learned in the *German American Annals*, 1912, p. 260 f.

While I am not aware of any serious omissions as to the main theme of this monograph, I find that here and there additional references would have been in place with regard to certain etymologies and other matters of detail; *e. g.*, on p. 40, nr. 20, under Goth. *ga-mōt* (= Engl. *I must*) and *ga-mōtjan* (= Engl. *to meet*) I might have referred to Schade, *Altdtsch. Wörterbuch* s. v. *muozan* and R. Meringer, *I.F.* 18, p. 211 ff. (cp. also F. A. Wood, *Mod. Philology*, XI, 319 ff.).—In quoting p. 237 ff. various articles concerned with 'haplology' I should have included, *e. g.*, Prof. Jespersen's important papers in the *Nord. tidsskrift for filol. og pædag.*, Ny række vii (1886), 216 (= Techmer's *Zeitschrift* III, 195) and *ib.* IX (1890), 323. Cp. also the same author's remarks on this phenomenon in his book *Progress in language* (Lond., 1894), p. 343, and his *Lehrbuch der Phonetik*, übs. v. Davidsen (Leipzig, 1904), p. 173. My intention, however, was not to compile an exhaustive bib-

liography. No reference is therefore found to Prof. Brugmann's discussion in his treatise *Das Wesen der lautlichen Dissimilation* (Leipzig, 1909), p. 6 ff. (esp. p. 14 f.), and to many other valuable contributions toward the study of this interesting subject.

It remains to be said that this study of the weak preterit forms the first number of a collection of monographs written by American scholars in the field of Germanic Philology, the latter term taken in its broadest sense, *i. e.*, not confining 'philology' to linguistic subjects, but using the term rather in the meaning of the German *Philologie*. This publication is not restricted to investigations carried on at any single university, but counts on the liberal support of American philologists generally.

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RECENT FLAUBERT LITERATURE

La Jeunesse de Flaubert, par E. MAYNIAL. Paris, Mercure de France, 1913. 346 pp.

L'Esthétique de Gustave Flaubert, par E. L. FERRÈRE. Paris, Conard, 1913. XII + 322 pp.

La Jeunesse de Flaubert, a collection of essays of varying length and interest, is not, as the title might suggest, primarily biographical; it is rather a group of studies in which Mr. Maynial desires to point out how large a part Flaubert's youthful surroundings and emotions played in his productions: in *Madame Bovary*, in *St. Antoine*, even in *Bouvard et Pécuchet*. He would doubtless allege this purpose in justification of his title, but if it be remarked that by far the longest study is devoted to Flaubert's journey in the East, made when he was twenty-eight, and that the last two sections—on the *Dictionnaire des Idées Reçues* and Flaubert's friendship with Maupassant—have only the most meager connection with his youth, it becomes clear that the book is largely a collec-

tion of independent articles grouped under a somewhat arbitrary title. This impression is heightened by the presence of certain repetitions characteristic of such a collection (pp. 79, 95, 331, 335). A few alterations and the omission of the last two chapters would have increased the unity of the work without lessening its interest.

In the first chapter, "L'Autobiographie de Flaubert," the author shows how Flaubert revealed himself in *Mémoires d'un Fou*, in *Novembre*, in the first *Education Sentimentale*, and in his letters. He reconstructs from the testimony of a contemporary the life in the Collège de Rouen and points out how this reacted on Flaubert, even as late as *Madame Bovary*; he makes clear that the Rouennais, despite his professed hatred for his native town and province, profited largely in his books by the urban and rustic scenes among which he grew up.

The second article, "Flaubert à Quinze Ans: *Le Colibri*," is a study of the short-lived periodical in which appeared Flaubert's first published productions. To those interested in the origins and development of Flaubert's literary talents, this chapter is the most valuable of the book. Mr. Maynial's study of *Le Colibri* resurrects to a certain extent the literary situation at Rouen in the thirties. It makes clear that already romantics and realists were dividing the attention of the youthful writers of the Norman capital. Flaubert's own published contributions are typical of this condition. One is a detailed analytic study of the clerk-type, a descendant of the classic *portrait*; the other is a fantastic tale, thoroughly romantic in its conception and execution. The former is particularly significant in view of its author's subsequent career, connecting him as it does directly with Balzac and other less famous composers of *physiologies*. Despite its title, then, this part of the book is not primarily biographic but a chapter of literary history, pure and simple, and as such has decided value and interest.

Mr. Maynial's discussion of the 1849 version of *Saint Antoine* in the next chapter brings out the connection and the differences between it and its two successors. Mr. Bertrand had al-

ready suggested the mystery play of the Rouen fair as the prime source of Flaubert's drama; Mr. Maynial also maintains this view, but concedes its proper rôle to Breughel's painting, usually held to be the source. He further makes judicious and helpful observations on the nature and style of the 1849 version in comparison with those of 1856 and 1872, and concludes (p. 170) that the 1856 version is most nearly representative of the author.

To Flaubert's journey in the East with Du Camp (1849-1851) is devoted the longest chapter of the book. The material is drawn from the two volumes of *Notes de Voyage* now accessible to the public, and from the traveler's letters home. True to his title, Mr. Maynial connects this with Flaubert's youth by recalling how the East had always drawn him, but of far more interest than this is the conception we get of the voyager's emotions, and of the spiritual effect that his longed-for Orient had upon him: how exuberantly he rejoiced in Egypt, and how his spirit seemed less joyful amid the beauties and literary associations of Greece. This interesting chapter is, however, somewhat marred by the large place given to discrediting Du Camp's account of the trip in *Souvenirs Littéraires*. This is not the first time that Du Camp has been convicted of infidelity toward his friend, and it may have been worth while to demonstrate this again at some length, in order to correct the false notion of Flaubert's bearing and nature given by his companion's apparently friendly narrative; but a briefer and less detailed refutation would have served the purpose, and have left us free to enjoy the highly interesting presentation of Flaubert's journey and its significance for his work. It may be added in passing that to procure this pleasure, unalloyed, the reader has but to sit down with Volumes I and II of the *Correspondance* and savor Flaubert's admirable letters to Bouilhet, and to his mother. Here, as well as in *Notes de Voyage*, comes out the accuracy of observation that Mr. Maynial remarks on, coupled with a vigor, an exuberance of life and expression, a richness of color and a keenness of humorous appreciation that Flaubert never surpassed.

These are the most entertaining parts of a volume which will be welcomed as supplementing Mr. Descharmes' more diffuse account of the same period¹ and will be of service because it deals in careful and sympathetic fashion with Flaubert's early essays in literature and their bearing upon what was to come.

In a recent Paris doctoral dissertation, Mr. Ferrère offers a most extensive discussion of Flaubert's style, of the nature and the background of his literary creed, and of the character and extent of his influence. He first considers Flaubert's temperament with the philosophic tendencies to which this led and their manifestations in his writings; then the purely literary dogmas to which he held throughout his career, and the character of his reading. These chapters represent a survey of the background; in those that follow are treated Flaubert's choice of subjects, his methods of composition by *tableaux*, his handling of words, figures, and sentences as vehicles of expression, and his success in evoking before the reader visions from an historical past. The inclusion of this last topic, it may be said parenthetically, is due to Mr. Ferrère's desire to defend *Salammbô* and *Hérodias* from the attacks made against them by critics, from Sainte-Beuve to Faguet. As to the merits of the controversy, one is strongly inclined to imitate comfortably the landlord of the Rainbow: if Mr. Faguet maintains that the author sinned in making the Veil his central personage and in choosing an unfamiliar historical setting, we believe him; on the contrary, if Mr. Ferrère asserts that Carthage has the center of the stage and that the very strangeness of the territory through which we travel helps produce the desired thrill of mystery, we believe *him*.

When we ask what totally fresh contributions Mr. Ferrère's book brings to Flaubert literature, the reply is not lengthy. The chapter on Flaubert's reading is new and interesting, and Mr. Ferrère had access to the manuscripts at *Villa*

Tanit,² which enabled him to study in the making certain pages of *Madame Bovary*, of *Salammbô* and of *Hérodias*, and to conclude that throughout his great period Flaubert's methods were unchanged, his corrections tending constantly to banish prolixity and vagueness and to heighten effect by a striving for vigor, brilliancy, and sobriety of expression (p. 221). The chapter devoted to Flaubert's favorite authors and his judgments upon them was needed. Of course the sources for such a chapter are found in the *Correspondance*, but Mr. Ferrère will remark on going through the letters in the Conard edition³ that some of his statements need revision. For example, Ronsard is mentioned with enthusiasm as early as 1842 (I, pp. 119, 134, 135; contrast Ferrère, p. 101). Furthermore the amusing contrast drawn in one letter between him and Boileau indicates, when his later views are considered, how radically Flaubert changed his opinion about the critic of classicism. Again, this change of attitude occurred, the other way about, toward Musset and Lamartine, as toward Rousseau: it was only after Flaubert had reached intellectual majority that he found Musset's ideals vicious and Lamartine's sentences feminine. Hence his critical judgments are, in some sort, an index of the stages through which he passed. The most considerable omission here, however, is the failure to point out how intimately Flaubert's admiration for Homer and Shakespeare is bound up with his first utterances on impersonality in art (*Corr.* I, pp. 269, 446; above all *Education Sentimentale* of 1845, pp. 266 ff.). It is highly probable that his interpretation of the two great poets at this formative period is to be counted as one of the positive influences toward impersonality. Among the writers of antiquity that left their imprint on Flaubert, Suetonius, too,

¹ One could wish that Mr. Ferrère had profited by his admission to the collection of Flaubertiana at *Villa Tanit* to tell us if anything is known about the books to which Flaubert had access, other than those he himself mentions; and which translations of Byron and *Faust* he used.

² Though the book is dated 1913, there are numerous indications that Mr. Ferrère did not use this edition.

³ *Flaubert . . . avant 1857*. Paris, 1909.

deserves mention. His picture of the imperial court made a lasting impression on the youth, as may be seen in many passages from youthful letters and other writings.

Apart from these two portions of the book Mr. Ferrère has for the most part only restated what is already familiar, especially in the chapters on Flaubert's temperament and philosophical equipment. The familiar device of numerous quotations with running comment is freely used, and our resulting conception of Flaubert the man is about the same as after a perusal of, let us say, Mr. Descharmes' work. It must be added that Mr. Ferrère makes a praiseworthy effort to correct the thesis, maintained especially by Faguet, that Flaubert was incapable of entertaining any abstract proposition, and that if, in the body of this chapter, through excess of zeal, he endows Flaubert with too much philosophy, he makes the needed qualifications in the final paragraph⁴ (p. 46).

It is, however, with chapter three, on the general principles of Flaubert's literary doctrine, that we reach more debatable ground. Here the ideas of the independence and impersonality of the artist are claimed to have originated with Flaubert (p. 57). They are, however, to be found in germ in prefaces of Balzac (to *Peau de Chagrin*, 1831), and of Hugo (to *Littérature et Philosophie Mêlées*, 1834). Flaubert's accomplishment is that he carried these suggestions to their logical results, and, as Mr. Ferrère justly observes (p. 67), he had done this, in theory at least, by 1846. But the most striking statement is: "Nous ne croyons pas, pour notre part, que Flaubert ait jamais été un pur romantique, et nous développerons plus loin les raisons pour lesquelles nous ne pouvons admettre l'existence des deux hommes que l'on a cru découvrir . . . Nous pouvons donc conclure que, si Flaubert a commencé par être romantique, dès l'époque de *Madame Bovary*, il ne l'a plus été" (pp. 64-65). To be compared with this are the author's own statements: "Son admiration pour Byron date

naturellement de l'époque où il était un pur romantique" (p. 111). "Et je maintiens que vous êtes un fier romantique" écrivait-il à Zola. Il aurait pu ajouter: "En cela vous me ressemblez un peu" (p. 251). It is natural that a careful student of Flaubert should react against Faguet's symmetrical romantic-realistic curve for the period after 1849, but he cannot read Flaubert, nor books on Flaubert—not even Mr. Ferrère's—without feeling that Faguet's last analysis is correct, even though put epigrammatically: "On peut dire de Flaubert que l'imagination était sa muse et la réalité sa conscience." Mr. Ferrère maintains that from 1851 on Flaubert never presents himself in his books: that he is not in *Madame Bovary*, and that still more surely is he absent from the second *Education Sentimentale*, to take only the "realistic" ones, but can there be two opinions as to the exactness of that statement?

When he comes to examine Flaubert's choice of subjects (Chap. V), Mr. Ferrère contends that he was not influenced by actuality, but solely by his pessimistic philosophy and by his hunger for beauty (p. 107). The study of his method of composition (Chap. VI) contains the interesting rough drafts and tentative sketches already referred to, with some intelligent observations on Flaubert's use of natural scenery in relation to his characters, and a defense of the scenes in *Salammbo* objected to by Sainte-Beuve. It is in this chapter and the next on "Expression" that Mr. Ferrère had the best opportunity, from a purely analytic standpoint, to justify his book by presenting fresh view-points, based on more extensive or more searching critical analysis than has hitherto been made. His analysis of Flaubert's sentence structure, of his rhythmical effects, have real interest; he demonstrates that it is necessary to enlarge Faguet's characterization of the images in all the novels, and that Flaubert shows everywhere a rich poetic vein; but it is not easy for the reader to determine just what really novel elements this inquiry adds to Flaubert criticism. The same complaint may be registered against the discussion of Flau-

⁴It is odd that Mr. Ferrère did not draw more largely for this chapter on the various versions of the *Tentation*.

bert's influence on his successors. The nature of this influence is pointed out in the adoption by Zola, Maupassant, Daudet and the Goncourts of certain cardinal tenets of the Flaubertian creed, of his technique in description, in character development, in sobriety of style. The parallels given are striking and the subject would bear an amount of further investigation quite out of place in such a book as the one before us. Mr. Ferrère's conclusion is that all these followers of Flaubert lacked the philosophic basis of their master. The question arises whether we should know that Flaubert himself had this philosophic basis if we did not have the self-revelation of his letters.

The secondary theme of the book, as has been mentioned, is the justification of *Salammbô* and *Hérodiade* with regard to the charges originated by Sainte-Beuve in 1862 (against *Hérodiade* by implication only, as it was not written until 1876-1877). To this end two appendices are added as evidences of the genuine historical and evocative value of these works, with a bibliography for *Salammbô*. The subject, which would require years of research, is too large to be handled in appendices. Mr. Ferrère compares Flaubert's narrative with that of Polybius, but he fails to note the divergences in chronology,⁵ nor does he remark how, everywhere, Flaubert selects and combines the highly colored, the picture-making items from which to construct his mosaic. There is no doubt that he did succeed in evoking a past, but the past must have had lights low as well as high. One sees only the high lights when looking backward at the past evoked by Flaubert.

The bibliography, too, needs revision and additions. In fact, while these appendices do give the curious reader the impression aimed at by Mr. Ferrère that *Salammbô* is not a poorly fused medley, something more than that would be needed to justify this apparatus.

Flaubertists already familiar with the best that has been done on the subject, down through Mr. Descharmes' dissertation and the Conard edition of the works, will not glean largely in Mr. Ferrère's book, except in the chapters on

Flaubert's reading and stylistic processes. Aside from these portions it is an agreeable and intelligent discussion of all the well-known themes, in a pleasing style. The author protests with justice against certain notions that have been advanced so often that they have attained the dignity of orthodoxy, but one may fairly doubt if these protests, incased in a doctoral dissertation, will reach the particular class of readers who stand in need of such a corrective.

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RICHARD WAGNER'S STEPFATHER

OTTO BOURNOT. *Die Stellung Ludwig Geyers in der deutschen Literaturgeschichte*. Rostock Dissertation. Borna-Leipzig, 1912. 8vo., 88 pp.

OTTO BOURNOT. *Ludwig Heinr. Chr. Geyer, der Stiefvater Richard Wagners. Ein Beitrag zur Wagner-Biographie*. Leipzig, 1913. 8vo., 72 pp.

Among the influences most potent in molding the character of the future tone-dramatist Wagner was that of his home environment during his early youth, and in this home environment especially the influence of his stepfather, Ludwig Geyer. Wagner never knew his own father, who died when the boy Richard was exactly six months old. From babyhood on until his eighth year, the year of Geyer's death, he was accustomed to look upon Geyer as his real father, and even in later years his affection for his stepfather was that of a real son. In 1858 it was Geyer's picture that Wagner carried with him on his flight to Venice. In 1873, Frau Cosima could think of no more agreeable birthday surprise for her husband than the performance of Geyer's "Bethle-emitischer Kindermord."

We may expect, then, to find Geyer exerting a father's influence on the boy Richard. This influence is not to be sought in any individual

⁵ Cf. P. B. Fay, "*Salammbô* and Polybius," *Elliott Monographs*, 2, Baltimore, 1914, pp. 11-35.